



# JOE SATRIANI

GUITAR

WITH  
TABLATURE

## Surfing With The Alien



Transcribed by Jesse Gress  
Edited by Andy Aledort  
Introduction by Wolf Marshall

NOTE-FOR-NOTE  
TRANSCRIPTIONS



# **JOE SATRIANI**

## **Surfing With The Alien**

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# TABLATURE EXPLANATION

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.



## Definitions for Special Guitar Notation

**BEND:** Strike the note and bend up 1/2 step (one fret).



**BEND:** Strike the note and bend up a whole step (two frets).



**BEND AND RELEASE:** Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



**PRE-BEND:** Bend the note up 1/2 (or whole) step, then strike it.



**PRE-BEND AND RELEASE:** Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



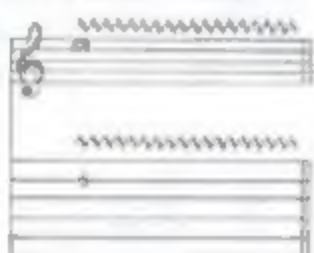
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



**SLIDE:** Same as above, except the second note is struck.



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound.



**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated.



**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



**TREMOLO BAR:** The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



**PALM MUTING:** The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



**MUFFLED STRINGS:** A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



**RHYTHM SLASHES (SINGLE NOTES):** Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.





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I have seen the future of rock guitar and his name is Joe Satriani. With one foot suspended in the stratosphere and the other firmly planted in the roots of rock, he is exploring and claiming new territory—conceptually, sonically and aesthetically—bringing instrumental rock to full fruition in the 1987 Relativity Records release, *Surfing with the Alien* (Relativity 88561-8193-2)—selected by GPM readers as the Guitar Album of the Year.

While it's too early to tell if Joe is to be the Les Paul or the Duane Eddy of the 90's, there is no doubt that he is boldly reshaping guitar music as we know it today, and at the same time defying gravity on the record charts with a purely instrumental and musically adventurous offering. Personifying the "passing of the torch" tradition that encompasses both Les Paul and Duane Eddy, along with the Ventures, Jimi Hendrix, John McLaughlin, Allan Holdsworth, Eddie Van Halen, Yngwie J. Malmsteen and Steve Vai, Joe Satriani adds brave new elements to the equation. He brings technical prowess and training, the romance of the instrumental form, and the application of harmony and music theory to the rock context—as well as being a compelling performer and musical personality. Though he utilizes principles and procedures which may superficially be deemed inaccessible to the masses, he succeeds dramatically in appealing to a diverse audience of guitarists, musicians and listeners alike, unquestionably making Joe the next link in the evolutionary chain of instrumental rock guitar music.

In *Surfing with the Alien*, Joe approaches instrumental music as melodies sung with the guitar, backed by tight, logical arrangements. The structural concern for melody and direction, large scale form (sectionalization), textural contrast, orchestration, use of signal processing and performance mood, is the mark of the guitarist as complete musician. The song form structures of "Surfing with the Alien," "Ice 9," "Crushing Day," "Always with Me, Always with You," "Lords of Karma" and "Echo" bear this out. They have an almost pop-song sense of inevitability and balance, with intros leading to verse-like statements and contrasting chorus/bridge sections, followed by improvisational guitar solos pushing towards verse recaps and outro/coda areas (often decorated with spectacular rideout guitarwork as in "Surfing" and "Ice 9").

Other pieces convey a strong sense of atmosphere. "Hill of the Skull" is a brooding theme that gives a true Weltschmerz "Euro-metal" impression. The dark, somber, minor melody is sung by two sustaining guitars in octaves, accompanied by a gigantic ominous vocal choir sound (the chords played by a sampler or vocoder). The effect is "orchestral." The distinctive European harmonic language found in the underlying E Aeolian modality (with secondary dominants) brings to mind a sound more closely associated with Eastern-European folk melodies, say, than the current work of the Scorpions. Another atmospheric moment on the album is in "Circles." Here, two moods are juxtaposed in an A B A form with striking contrast. The first mood (A section) is a haunting ancient folk sound. Reminiscent of the similar pastoral Celtic countryside travelled sonically by Jimmy Page, John Renbourn and Bert Jansch (normally on acoustic guitars), it creates an image of openness, with simple diatonic diads of 4th's, 5th's, 6th's and octaves over an open E pedal (6th string). No definite tonality is implied; instead, it has a clearly modal sound in the chord structures, derived from the E Aeolian mode. The entire part is given an interesting signal processing with the addition of echo repeats (done with a delay unit) arranged in this way: each quarter note has seven eighth-note echoes ( ♩ - ♪♪♪♪♪ ♪♪♪ - ). This textural twist results in an "ECM meets the Renaissance" hybrid. The contrasting mood (B section) is loud and explosive and is a veritable lexicon of 80's rock guitar pyrotechnics, with rapid tapped pentatonic blues scale riffs, tremolo bar vibrato, radical string bending and artificial harmonics, colored with an edgy wah-wah pedal (set as a filter boost). The A section returns by way of a short instrumental bridge (bars 35-48) to the gentleness of the opening mood.

The playful shuffle blues romp of "Satch Boogie" (See GUITAR July '88) provides yet another distinct atmosphere/mood. In the uptempo setting can be felt elements of Eddie Van Halen (fast boogie groove), big band jazz (a la Gene Krupa or Buddy Rich in the insistent swing of the pulse, and the Count Basie closing cadence) and a mix of rock guitar solo styles ranging from familiar Chuck Berry double stop bends (bars 67-69) to contemporary hard rock mannerisms like bi-dextral tap-ons (bars 73-75), whammy bar/harmonic tricks (bars 59-60 and 77-79) and extended modal scale runs (D Mixolydian; bars 57-64). All these elements are integrated into the conventional, largely pentatonic vocabulary of the idiom.

Joe Satriani's improvisational style runs the gamut from high-energy, wild, reckless and aleatoric to beautiful statements of great melodic depth and simplicity. His expressive and intelligent use of modal and pandiatonic melodies comes from his awareness of the harmonic ramifications of each mode: what can be said on the guitar is a result of its interaction with the background chords and the intervallic qualities of the scale it outlines. Like a rock version of Debussy or Bartok, his modal inclinations never seem cerebral, detached or contrived, but instead, form the basis for improvisational options which transcend the ordinary. Add to this the aspects of randomness, sound effects as musical events, and the thoughtful regard for the emotional value of dissonance, and one begins to develop an understanding of how some of his solo statements are born.



Ex. 1 "Lords of Karma" (Solo)

A5811

A Lydian mode (two octaves)

A Mixolydian mode (two octaves)

1st form

2nd form

The opening measures of "Lords of Karma" illustrate some of the most technical yet flowing solo guitar work on the record. The two modes used are A Lydian (A, B, C#, D#, E, F#, G#; major 7th with raised 4th) and A Mixolydian (A, B, C#, D, E, F#, G; dominant 7th); each mode alternates exploiting its relationship to the tonal center (A). Notice under each two-bar section, that the mode is spelled out in the corresponding fret position for two octaves. Joe feels strongly that the intervallic distances contained in the steps from root to root is where the primary sonic value of the scalar line lives. Thus, the fingering form is offered which represents the parent scale of the melody in the solos. It is of paramount importance to focus on the specific sound of a mode before experimenting with extensions and permutations. Notice too that the melodies generated within this excerpt use only a portion of the two-octave parent scale (marked by brackets). Other interesting choices of modal/scalar materials can be found in the "Surfing" solos: the use of the Phrygian-Dominant mode (1, b2, 3, 4, 5, b6, b7) contrasted by the conventional Phrygian mode (1, b2, b3, 4, 5, b6, b7) in C# (bars 41-48), and the Phrygian-Dominant mode contrasted by the Mixolydian mode (1, 2, 3, 4, 5, 6, b7) in D# (bars 49-56) and in F (bars 57-64).

The main theme itself is a bluesy blend of G Dorian and G Mixolydian resulting in what could be dubbed the "Mixodorian." In G: G, A#, B, C, D, E, F (1, #2, 3, 4, 5, 6, b7). Similarly, the second theme in "Lords of Karma" (bars 41-52), hints at a Slavic ethnicity in the unorthodox 1, 2, b3, 4, b5, b6, 7 scale employed. This is a subtle reordering of the "Hungarian Minor," normally spelled: 1, 2, b3, #4, 5, b6, 7. As a soloist, Joe Satriani is capable of great diversity. In contrast to the technical prowess of "Lords Of Karma," he is the model of restraint and understatement throughout the performance of "Always with Me, Always with You" (See GUITAR Nov. '88). Playing with the "less is more" ethic of Larry Carlton, Carlos Santana or Jeff Beck, his approach is that of a jazz saxophonist rendering a balladic melody line (a la the legendary John Coltrane Plays Ballads recording), intent on underscoring the twists and turns of the



line with phrasing details (legato vs. staccato, palm muted vs. sustained and vibratoed), punctuation and reinterpretation. As a coloristic touch, Nashville-tuned electric guitars can be heard in the background (these are also used in "Echo"), stretching the guitar's facility as a limbral orchestral voice yet further. Joe Satriani is a leading exponent in what some call the "New Rock." Along with the modernistic concessions which are the obvious features of the style, is an uninhibited ability to rock hard, convincingly and with a unique impact. His command of string bending technique results in extremely vocalesque pitch changes (slightly sharp when bending into the minor 3rd of the scale, and slightly flat when bending into the 5th—shades of B.B. King), and a well-developed left-hand vibrato which sings, screams, cries and purrs. His collection of sound effects, from the "lizard down the throat" ("Ice 9": Guitar solo III, bars 5 & 6) to the off-the-neck string pulling, and a myriad space-age whammy bar and physical tricks, are among the most imaginative and ingenious in rock guitar since Hendrix. These, often flaunted alongside vintage rock 'n' roll quotes—for the effect of upsetting the musical equilibrium—reflect Joe's refined sense of the absurd. Satriani has often alluded to various modern harmony concepts in his music, as well as in his discussions concerning his works. While some of these concepts may seem initially complex and foreign to most guitarists, they are based on very solid and fundamental principles of music certainly worth investigating, and beneficial to any practicing musician who approaches them with an open mind and a creative attitude.

The notion of ostinato and its implicit structural order abounds in this album. A salient example can be found in the opening measures of "Lords of Karma." The seed of the composition is contained in the first four-bar phrase (Rhy. Fig. 1), which is the exposition of two modal arpeggios: A5#4 (A Lydian mode) and A13sus4 (or Gmaj 9/A—the A Mixolydian mode) over an A pedal. The ostinato begun in bars 17-20 (Rhy. Fig. 3) is a repeating two-bar pattern which reflects the crucial notes of the changing modality: G# and D# in the first two bars for A Lydian and G and G and D in the second two bars for A Mixolydian. All the melodic materials and harmonic information for the verses (bars 21-36) and guitar solo (bars 63-102) are derived from the alternating modal centers and are united through the use of ostinato: in the bassline (Rhy. Fig. 3), in the recurring chord progression (Rhy. Fig. 1) and in the underlying effect of the parts. Interestingly, the practice of ostinato and its related forms goes back to the Baroque period, exemplified in Bach's famous violin Chaconne (circa 1730), and in the keyboard passacaglias of the time, verifying the universality of this concept.

Other examples of the ostinato procedure can be heard in "Always with Me, Always with You," with its hypnotic chord sequence (Rhy. Fig. 1) behind the main theme (bars 21-36) and its variations (bars 37-52, 123-138) and solo episodes (bars 75-90, 91-106, 107-122) and in "Echo," where the foundation pattern (Rhy. Fig. 1) is a repeating eight-bar phrase in a funky 5/4 time.

No better demonstration of the Pitch Axis device exists than in the infamous tap-on bridge of "Satch Boogie." The following two-part example is offered as an introduction to this powerful musical tool:

#### Ex. 2A Pitch Axis

##### "Satch Boogie" (Bridge)

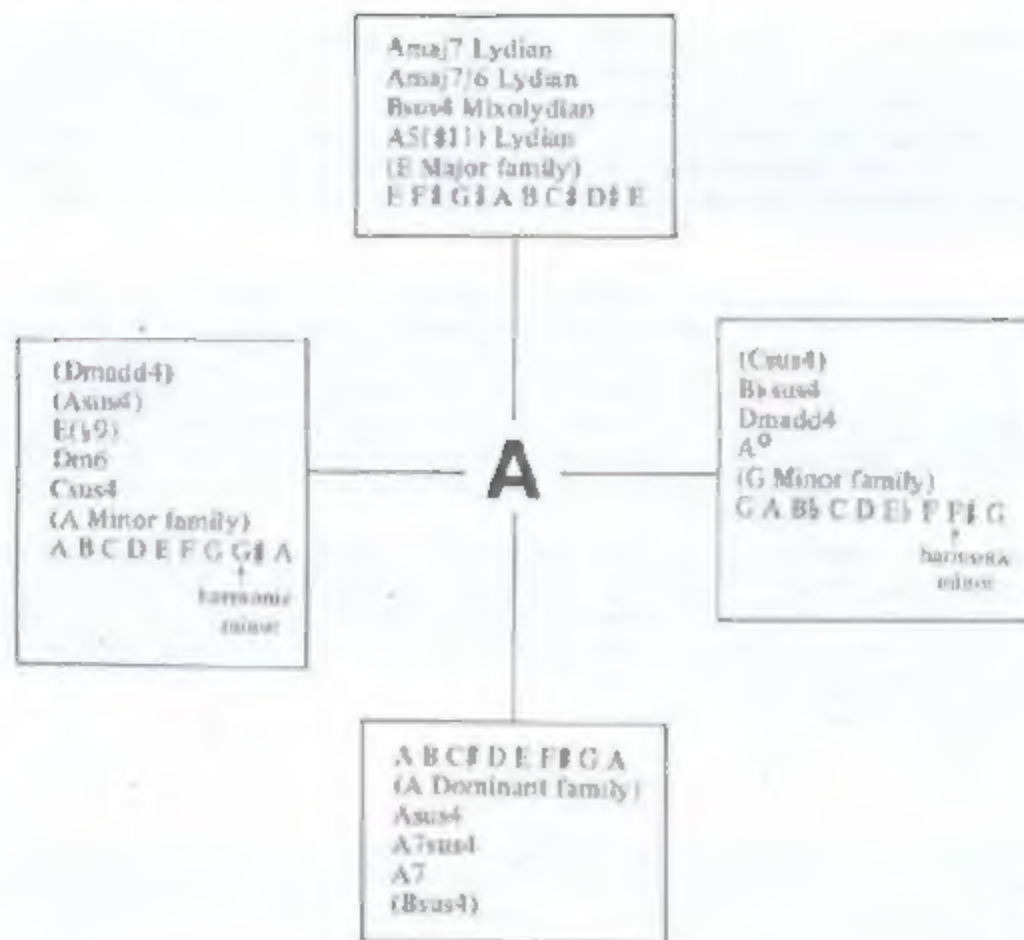
Chords in order of appearance

The diagram shows a musical staff with a treble clef and a key signature of one sharp (F#). Above the staff, the chords are listed in order of appearance: A5(11), A9, Dmaj9/A, Asus4, B7sus4/A, Bous4/A, Csus4/A, Amaj7(add6), Dm5/A, E(b9)/A, A7sus4, Amaj7, and A7. Below the staff, the fingerings for each chord are indicated by numbers 1-4 on the strings. The first string (A) is the common tone for all chords and is fingered 1. The other strings are fingered as follows: 2nd string (F#) is 2 for A5(11), 2 for A9, 2 for Dmaj9/A, 2 for Asus4, 2 for B7sus4/A, 2 for Bous4/A, 2 for Csus4/A, 2 for Amaj7(add6), 2 for Dm5/A, 2 for E(b9)/A, 2 for A7sus4, 2 for Amaj7, and 2 for A7. The 3rd string (C) is 3 for A5(11), 3 for A9, 3 for Dmaj9/A, 3 for Asus4, 3 for B7sus4/A, 3 for Bous4/A, 3 for Csus4/A, 3 for Amaj7(add6), 3 for Dm5/A, 3 for E(b9)/A, 3 for A7sus4, 3 for Amaj7, and 3 for A7. The 4th string (D) is 4 for A5(11), 4 for A9, 4 for Dmaj9/A, 4 for Asus4, 4 for B7sus4/A, 4 for Bous4/A, 4 for Csus4/A, 4 for Amaj7(add6), 4 for Dm5/A, 4 for E(b9)/A, 4 for A7sus4, 4 for Amaj7, and 4 for A7. The 5th string (A) is 1 for all chords.

Example 2A has reduced the intricate tap-on bridge of "Satch Boogie" to pure harmonic elements. Originally, these were all played on the 5th string only, and could not very easily be grasped as chord structure, particularly if one is confronting this concept for the first time. Each voicing is the block/cluster chord equivalent of the various tap-on arpeggios. The open A is the point of reference for each chord (its polar center) and is also the common tone throughout. By listening to each interval stack against this center, an awareness of harmony (as perceived by Satriani) begins to form in the ear. Each chordal reduction should be immediately compared with its tap-on counterpart.



Ex. 2B Pitch Axis



Example 2B graphically demonstrates the Pitch Axis principle. Each chord has some relationship to the central pitch—A. The organization of chords into a family or group of related harmonic materials is essential to create order and identity within the Pitch Axis system. Chords which appear in more than one family are in parenthesis and, in the case of the two minor families (A minor and G minor), both the Aeolian mode (natural minor) and the harmonic minor scale have been combined to avoid redundancy and confusion. Note that the basic chordal types—major, minor and dominant—are all represented in the example. This principle, or subtle variations of it, have been found in the works of some of the greatest composers of the post-Romantic and neoclassical schools—notably Richard Wagner and Igor Stravinsky—and in the compositions of jazz guitarists like Allan Holdsworth and Pat Martino. From the return of the ingenuous 50's teen beat in "Surfing with the Alien," to the controlled chaos modernism of the third solo and eerie dissonance of his "ice chords" in "Ice 9," Satriani comments on the historical elements of instrumental rock and brings to it his own ideas of what may come.

In the intriguing book "Cat's Cradle," by Kurt Vonnegut, the earth is frozen by the crystallization of water into a new form by a substance known as "Ice Nine." Joe Satriani's world is also intriguing. He is experimenting with new forms of expression and approach; transforming and restructuring, stacking and reordering, altering the course of his instrument. And with his own "chilling" technique and fearlessness—like a mad scientist bent on progress—he is bringing forth the future.

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# JOE SATRIANI

## SURFING WITH THE ALIEN

After the fade in of control room dialogue, "Surfing..." literally explodes (using an overdubbed jet plane sample) into the opening rhythm figure based on the G Dorian mode. The melody enters eight bars later and by alternating between phrases using both the major and minor 3rd (B and Bb) a combined modality of Dorian and Mixolydian modes is achieved using a "Pitch Axis" of G. Joe utilizes many quarter-tone bends (a la B.B. King) throughout most of his playing. These microtonal bends really help the music come alive and should not be taken too lightly. Also in evidence on the melody is the subtle use of a wah-wah pedal for lots of different tone colors without the obvious wah effect. Using the wah-wah as a filter also helps bring out harmonics.

After another jet plane break, we hit hard into the first guitar solo on the "and" of beat 4, launching into a series of trilled sextuplets based on the C# Phrygian-Dominant mode (the fifth mode of F# harmonic minor). These trills are played using the edge of the pick to rapidly fret notes instead of fingertapping. Eight bars later the key jumps a whole step, featuring D# Phrygian-Dominant (the fifth mode of G# harmonic minor) for another eight bars, then another whole step, utilizing F Phrygian-Dominant (the fifth mode of Bb harmonic minor) for the third eight-bar solo. These solos are a wild ride and between the taps, trills, screaming harmonics and whamming bar work, Joe leaves no stone unturned. Following is a four-bar interlude featuring an almost "country" sounding lick over a chordal movement, both based on G Mixolydian.

Returning to the melody with some slight changes in phrasing, the tune appears to be heading for a close, but not so! After a four-bar jet plane sample break, Joe pulls out all the stops and rips it up using all of the aforementioned techniques plus a few more such as "playing" the trem. bar, Chuck Berry-style double-stop bends, and muted lines played in diatonic thirds before the fade out. Whether listening to or performing this tune, one is promised two things: sheer exhilaration followed by sheer exhaustion! Surf's up!

## ICE NINE

This sinister-sounding theme, inspired by a substance in Kurt Vonnegut's "Cat's Cradle" which crystallizes water on contact, begins with two accented intervals (a perfect 5th to a major 3rd) providing some initial contrary motion before settling into a two-bar pumping rhythm figure using root-5th chords in parallel motion. Four bars later, the "ice chords" enter (Fill 1) and the mood is set for the appearance of the melody another four bars later. This melody owes much to Jimi Hendrix in both its phrasing and content. It is stated twice before moving to its first variation, an eight-bar figure liberally sprinkled with artificial harmonics and quarter-tone bends. These short one-bar statements are answered by a chiming funky chordal figure which is in turn answered by the "ice chords" (Fill 2). Leading out of this section is a descending sixteenth-note C# blues scale figure on bar 8 providing the transition to what could be called the "Chorus." This eight-bar section contains a theme played in three octaves over a thick, syncopated rhythm figure. Next, the melody is restated in three octaves followed by a one-bar drum break which leads into perhaps the album's most ferocious soloing, grouped into three distinct sections, each using drastically different tones and techniques. The first eight-bar solo cuts loose with an amazing flurry of thirty-second notes played with an extremely legato technique and brings to mind elements of Frank Zappa's soloing style. The main tonality here is Eb Dorian (derived from the Db major scale) with the addition of a flatted 5th for bluesiness. Bar 7 features a bent note combined with a trem. bar upward pull, while bar 8 restates the same general idea three octaves lower.

Solo number two, also eight bars long, commences with what sounds like a heavily treble-filtered pick slide (filtered with a wah-wah pedal in fixed position), but could also be a series of harmonics produced by playing rapid triplet pull-offs on a single string with the left hand while simultaneously running the side of the right hand index finger back and forth along the length of the string between the bridge and neck. Try 'em both; they're equally big fun. The wild "treble till you can't stand it" tone of this section yields some indescribable artificial harmonics in bars 3 and 4. There are two harmonics produced here that, as the string is bent, move in opposite directions resulting in a ring modulation effect with no ring modulator in sight. Try "fishing" for these harmonics at various points along the string length including on the fingerboard. This lick is surrounded by some rapid-fire thirty-second note lines based on Bb Dorian (key of Ab major) again using many legato hammer-ons and pull-offs. In bar 7, the note is raised in two distinct trem. bar pulls followed by an ever-widening whammy vibrato in bar 8.

Solo number three (also eight bars long) is the darndest thing I've ever heard. These are some noises Adrian Belew would be proud of! Using backward recorded guitars we begin with a sound that sounds like my car when I try to start it on cold damp days and continue through some harmonic squeals into three examples of what Joe has termed the "lizard down the throat" sound. This consists of raising a note by sliding it up the string and simultaneously lowering the whammy bar in an attempt to keep the pitch the same. The result is this other-worldly warble that backwards or forwards, sounds great! A C#5 chord rises from the flubber and gives way to the D.S. of the melody. To hear what was played in real time in the third solo, you must somehow listen to this section of the song backwards. This is most easily accomplished by flipping the reels on a reel-to-reel tape recorder. After the return to the melody and variation we move into an elongated chorus, featuring the melody played in three octaves. The Outro solo (beginning in bar 3 of the Coda) is based on the C# blues scale. Statements phrased around the recycling chorus melody line are used to create tension. The soloing becomes more intense and the spaces become fewer as "Ice Nine" slowly fades to audio black.

## CRUSHING DAY

The eighth-note rhythm figure in the Intro seems to be switching modalities between C Ionian and C Lydian. Like the upcoming melody, it is based on the fourth mode of the G harmonic minor scale (C, D, Eb, F#, G, A, Bb) similar to C Lydian but with the substitution of a flat 3rd for a major 3rd. The result is an Eastern quality further enhanced by the use of many grace slurs and trem. bar dips and pulls. These pulls can also be achieved by positioning the bar to face in the opposite



direction (towards the strap pin) and pushing on it to raise pitches. Bouncing on the bar while simultaneously hammering a note with the left hand will also "Easternize" phrases.

The melody is stated three times over twelve bars, with different fills between each phrase, then moves into a "Chorus" section. This eight-bar section consists of a very singable melody and full rhythm figure both based on the key of G minor. Note the harmony in 3rds in bars 4-8. After a repeat of the eight-bar intro, twelve-bar melody and eight-bar chorus, the entire chorus modulates down a minor 3rd to the key of E minor for eight bars before returning to G minor for a four-bar restatement of the Chorus melody in harmony. Notice how the last notes of the Chorus melody are sustained over the intro figure for over six measures by means of finger vibrato only. This is the same sound that opens Jimi Hendrix' "Foxy Lady".

The first solo follows and is a classic example of combined "call and response" and "theme and development" techniques. The lines throughout the first eight bars all start off with the same notes but are developed differently each time using the G minor pentatonic scale with an occasional 6th (E) thrown in. The eight bars repeat this idea one octave higher. Next, a new rhythm figure (G Dorian to D Dorian) establishes the harmonic climate for the next set of solos beginning with an eight-bar section consisting of variations of a three-note figure. Bars 1, 2, 5 and 6 of the next eight bars can be played in one of two ways: by sweep picking three notes and following with a pull-off or by using hammer-ons. Note the thick rhythm guitar texture throughout, which provides background harmony and drive but is never obtrusive. The next four bars contain an exciting pattern achieved by grouping eight sixteenth notes into two- and three-note subgroups and utilizing pull-offs, before giving way to a descending blues scale sequence. Following are a few Chuck Berryisms, some broken 6th intervals, 4th's played as double stops, and a descending blues scale sequence phrased in eighth-note triplets. The next section alternates between the modalities of Eb Lydian (from the Bb major scale) and F Mixolydian (also Bb major) for four bars each. These modalities are described melodically by sequences using the Bb major scale first in sixteenth notes, then in eighth-note triplets. Another sixteenth-note figure follows, outlining triads in various inversions, with the sixteenth notes again grouped two, three and three using pull-offs between the first two notes of each group. A nice melodic line utilizing eighth-note triplets and some wide intervallic jumps brings the solo to its wind down. The solo ends with a sustained descending theme using a quick sixteenth-note bend at the end of every other measure to ensure Eastern quality followed by one of Joe's patented raked artificial harmonic screams. The re-statement of the melody follows, again with different fills between each phrase, and after twelve bars moves to the two alternating Chorus sections (G minor and E minor) before lading on this extremely whistleable melody.

### **ALWAYS WITH ME, ALWAYS WITH YOU**

This ballad in 3/4 time features some stellar guitarwork utilizing a few clean tone rhythm guitars to back up the distorted melody and solo guitar. The basic rhythm part (Rhy. Fig. 1) is made up of chord arpeggiations based on a I-IV-V, with brief reference to VI. Most of the chords feature upper extensions (tensions), such as the 11th (4th) and 13th (6th). The melody is based on B major (B,C#,D#,E,F#,G#,A#), and is sixteen bars long. The second group of sixteen bars features Joe improvising on the melody, displaying a beautiful touch and great control, moving smoothly from elaborate to succinct phrasing. The next twenty-two bar section shifts to minor, utilizing the same basic progression (with bVI replacing VI). Joe's lines here are based on B Aeolian (B,C#,D,E,F#,G,A). The riff in bars 6 & 7 is virtually all hammer-ons and pull-offs, so keep your left hand loose and try to apply even pressure throughout the phrase. Bars 13-22 feature what sound like overdubbed electric sitars; in the score they are notated for standard-tuned guitar, and a boxed figure below shows the part notated for "Nashville-tuned" guitar (strings 5 through 3 are tuned one octave higher; consequently, different string gauges are used for these strings). Joe recaps the melody before launching into an eleven-bar tapping-riff featuring the open B string, the twelfth fret octave, and a note from B major played as a three-note riff in straight sixteenths, creating a polyrhythm of three against four. Joe's final soloing section features a brief workout on B pentatonic major (B,C#,D#,F#,G#) in bars 2-8. Joe's final cadenza-like phase is written in tempo (against the synthesized percussion), but the feel is that of a riff in free time. This is a nice piece of music which features some great guitarwork, so get crackin'.

- Andy Aledort

### **HILL OF THE SKULL**

This piece for guitar orchestra seems to travel to the listener at three different speeds: normal, half and double, but this effect is, in fact, the result of careful orchestration and production. This transcription can be played as written using four separate guitars, or guitars III and IV can be combined with some slight fingering adjustments. Everything here is pretty straightforward with the melody (again the ghost of Jimi makes an appearance) derived from E minor. The ending features a screaming audience of harmonics, some produced by normal means and others by lightly running a finger along one of the wound strings. This section proved almost impossible to notate, so listen to the recording, use your feelings and just go for it!

### **SATCH BOOGIE**

This tune is like ZZ Top played at 78—sort of an 80's raveup in the tradition of "Jeff's Boogie," Jeff Beck's old flash piece from his Yardbirds days. Joe plays with fury and his tone is monstrous. Heavy distortion plus heavy picking enable him to get the wide variety of artificial harmonics he produces. This also serves to strengthen the sound of the natural harmonics, especially when they're treated to tremolo bar abuse. Most of his lines are based on pentatonic minor (1,b3,4,5,b7) the blues scale (1,b3,b5,5,b7) and the Mixolydian mode (1,2,3,4,5,6,b7) following the basic chordal outline (A,D,F#m). Kind of a Beck meets Hendrix meets Gibbons meets Berry meets Vai affair, if you will.



The second half of the tune features an extended tapping riff which utilizes one tapped note and two fretted notes along with triplets. As in Joe's previous song, "Lehapa-aza", so the transcription features what seems to me the most logical phrasing. The tapped and fretted notes change constantly, adding to many different and unusually juxtaposed tonalities. I suggest analyzing this part for a full understanding of the suggested chord movement. One final word: there is an abundance of pulling on the tremolo bar in this piece, so if your tremolo system doesn't allow you this luxury, these sounds can be recreated by bending the string behind the nut.

- Andy Aleoort

## CIRCLES

Opening with a half-time feel, two bar, equal-influenced rhythm, a lone guitar enters playing a series of mid to low-roots or double stops concluded here and there with an occasional high pitched bass note. The guitar uses a very clean sound and is treated with delayed echo repeats set to play in time with the tempo, resulting in many ghosted notes throughout this figure. The structure meanders centering around the key of E minor, but no 3rds are present in the voicing used and have often been replaced by the 2nd, functioning sometimes as an added 9th. The sixteenth note subgrouping here is 3 + 1 + 2, mostly with each subgroup being held as a chord form, sometimes adding a voice. After stating the melody four times (8 bars) the first variation occurs. This consists of a two bar figure with sixteen half note subgroups of 3 + 2 + 2 using a 1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16 bass part answered by a single eighth note voice. After one bar of this figure is repeated, we return to the melody played over two bars. The next four bar figure is funky and ominous and consists of three ascending double stops followed by answering bass voice, creating a dominant 7th sonority. A sharp break on beat 3 of the fourth bar allows you to hear the exact tempo of the echo repeats.

After the break, the tempo is doubled for the solo sections which feature a complete change of character and rock ferocity. This is, however, played over an E Dorian mode, even at times with a 1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16 tapping. Again, throughout the solo, Joe uses a wah-wah pedal as a filter moving it quickly now and then to accent and change tone colors. More wide wah-wah work and tapping gives way to the 2nd movement, a modulation to A minor for eight bars. This solo starts with a sixteenth note triplet pickup into a series of quarter notes followed by a rapid fire sixteenth note line, once again perfectly illustrating the question/answer or call and response form as an improvisational technique. A bluesy link ending in eighth notes is followed by another of Joe's patented "touched" harmonics (see "Ice Nine" for details). Then it's back to E Dorian for another eight bar low rocking riff with the lowest of the lowest notes of the day. Talk about setting your boundaries. Next we're told to take a break as the solo ends with a 1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16 and this is played as a sequence of eighth notes over two bars. The last four bars set up another call and response form the question being posed in single notes and answered in double stops.

The fourth movement introduces a new harmonic climate using a B7 to D7 to Cmaj7 progression with none of the chords containing a 3rd. The solo over these changes is derived from the E harmonic minor scale functioning also as the B Phrygian Dominant mode, and is very thematic, developing the same basic double stop phrase into all three movements before ending with a sharp breakdown. If there is a 1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16 breakdown of yesterday, though the scale is the same, the screams are quick to remind the listener that we are indeed approaching the 90's. The return to the opening theme provides a huge dynamic contrast as the wah sound is stripped down to a no guitar. The figure is played as before with the addition of a four bar tag in the Coda, and an extra four bar tag to the final guitar chord, which is answered by an orchestral synth timbre two beats later. As these chords fade, percussive figures play on for eight bars before coming to an abrupt stop and we're left blowin' in the wind.

## LORDS OF KARMA

Another example of Joe's use of the "Pitch Axis" composition technique, "Lords of Karma" opens with an electric star (Guitar no doubt) and no two bar phrases between two modal scales based on the same root note A. The A5 (#11) chord is derived from A Lydian, while the A13sus4 comes from A Mixolydian. Each chord is held as a chord form and is approximated as a lower octave on some repeats. The rhythmic figure states an abridged version of the common bass line but with a kick drum on beat 1, then guitar on beat 1, then the bass line. Both guitar and bass line through out the A mode section. The melody follows the mode shifts of the chords and is very "astute" sounding due to the tonality and use of grace notes, which slide into notes from above the intended pitches. After the second ending things move into a kind of "rister" stuff beat section using chords derived from A minor, however the tremolo bar dips and the howl on of the F# and D# in the melody keep this from sounding like A natural minor. Now the carefully timed tremolo bar vibrato which uses a rhythm at the end of each phrase. This is a subtle tension of Eastern music. Each bar later this section modulates up a major 2nd to B minor and continues for eight more bars. Following is a two bar theme stated three times over an E5 to F5 chord progression. The melody notes create a G/h5 sound over the second bar of the theme. Again note the carefully controlled tremolo bar vibrato on the first bar of each recurrence of the theme. Sufficiently so nice. The mounting tension seems to peak with a shift to 3/4 time for four bars, featuring simultaneous droning and pumping of an E5 sonority with the 5th is chromatically raised to the flat 7th (B C, C# E) resulting in the James Bond "Surreal" Argentinian melody. Just as the tempo begins to be relaxed we return to the original key with the abridged bass line (Rhythms 1 & 2). The seeming break in tension is shattered by a line pulled off open C string which after giving into "liberated" makes an amazing comba has a harmonic stream two octaves higher and continues to ascend in 1/4 bars raised to the maximum (guitar case anyway), strategically ending the note on a C# above "ha" which happens to be the raised 4th of the A major chord being sounded. Too much. This is accomplished using a "touched" harmonic at the fifth fret (see "Ice Nine") on the G string. As the D# stretched on beat two is held for four and a half more beats before diving once again to liberate. Tension is released only for a few beats as a pick slide leads into the solo, an incredible wall of sound using mostly a sixteenth note line, no, I can't put through such a sequence, again based on the shifting A Lydian to A Mixolydian modalities (two bars each) in major key center thinking it is translated to two bars of E major to two bars of D major. Two bars later



a 'quiro' occurs which utilizes scale tones pulled off to an open E 1st string as a pitch axis for four bars. Next a four-bar theme is introduced using the 10th bar to dip into, then quickly raise the pitch axis 2nd or 3rd for two bars, then a 1st or 3rd. This is a great example of 'playing off the bar', and though it sounds F as in the feeling of performing this move is more from bone-side whistle or more a saw oriented. The theme is repeated in a similar fashion one octave higher with some amazing fits in the fourth bar. Here a harmonic is raised a sharp 4th and followed by Joe's "iza" "down the throat" sound, explained in the foot-note on the score. Another four bar theme follows answered by another series of similar note trip of based ideas using pull-offs on the open E and B strings before diving and finally approaching the tonic A from the flat 7th (G). The next section can be viewed as the Bridge and the first, much in the tone since the intro, the "well of sound" approach gives way to some space. A series of chord changes (all tied as chord forms, are arpeggiated by the electricitar and move to a V7#9 chord on bar 16, sustaining for two bars. Ray plays 1 & 2 below with some nice feedback occurring on the sustained low A note in bars 3 & 4 of this eight bar figure. Two rhythmic punctures on bar 8 and also the J.J. — a repeat of the A melody section — through the second ending to the Coda. The Coda makes the "Pitch Axis" and is in A Mixolydian. The theme introduced here is very reminiscent of Jim Hendrix in its phrasing of sliding up the note octaves. After sixteen bars the theme is repeated with 3rds harmony also played in octaves and a few extra lines (for a total of twenty-four bars) starting a late on the seventh repeat. As the writer notes, it is worthwhile to note how such an otherwise complex piece can end up with a very simple and simple melody.

## MIDNIGHT

A fingertip to ride on a curling traction and modern electric harmony "Midnight" shows the power of the technique in yet another light. Every note is tapped using both the left and right hands, using some sort of string taper (e.g. tying a cloth or even a rubber band all the way up, with a lever or catches produces different fretted notes from sounding. Even though sections of the piece are played with a rubat, the tempo is up to think of the alternating left and right hand patterns as drum patterns. If you can keep time tapping these rhythmic material for you should have no problem putting them on the fingerboard. The first section uses mostly a fretless fingerboard (L.R.R.) and seems to work best using the 1st or 4th (or 3rd left and right, and stand and right hand fingers) for the first two, so may have been described using arpeggios.

In the second section each hand taps two notes simultaneously, and the hands alternate with each interval played, resulting in a fuller chordal sound. Next the melody is stated with the hands alternating each time before ending with an alternating (V7, I) (or bV7, I) movement using the tapping pattern from the first section.

## ECHO

Using an infectious 5/4 groove, "Echo" creates some complex musical structure using a combination of fairly simple ingredients combined with extreme energy and grace. Starting with a pampered by him figure consisting of the first five notes of the E natural minor scale, a shifting effect is achieved because the pattern of five eighth notes played against the pulse of five quarter notes shifts first on a down beat and then an up beat, alternating continually. This creates a harmonic void which imparts a chord sound. Different chord sounds are achieved by changing the first note of the five-note pattern to different root notes. Other cycles before returning to the E minor sound. Also, a "saturated" (entering at bar 9) is a very parodic "fast & loose" guitar. For the tuning, the bottom four strings (E through G) are tuned up an octave higher than normal. Of course you must use lighter strings. The effect is that of a twelve-string without the lower octaves.

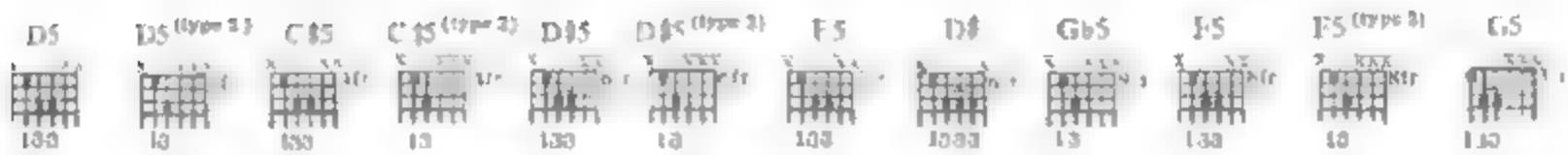
The first melody, quite simple and very pretty, is based on the E minor scale, as a starting key tones for tenors on (the A note creating a 5/4 scale) sound over E in playing through the chord changes (bars 4-7) and ending bluesy (bars 8-10) ending. The second melody section is a fast guitar solo. The melody is also for the piano notes, and a whole lot of rhythmic motifs. A bass motif occurs in the second guitar part using a four-note arpeggio played using a mix of staccato, P.M., and legato notes, and each chord form or two bars. Guitar is a Nashville string and comes across as very pianistic using a sparse motif that is almost the opposite of the melody's.

This melody section starts with a long sustained note with feedback and a backwards power chord. The measure of rest that starts the first three of the guitar solo gives way to an amazing melody from the E natural minor scale and a whole lot of improvisation. Joe's hammer and pull-offs. The entire solo shows how far the natural minor scale can go as a tool for improvisation. Joe's phrasings throughout utilize grace notes (using hammer and pull-offs), bends, artificial harmonics, spaces between phrases, a wide range of dynamics and impeccable timing. The second chorus continues to mix bluesy lines with a natural minor scale rising ending with an inventive minor scale sequence. The third chorus starts with a rapid fire x-note ostinato that lasts for two measures before turning into a sequence of scale line and ending with a screaming artificial harmonic. More mixing of scale-wise and blues lines finish this chorus and the next. The solo ends with a two-bar lag. After the repeated melody, the Coda's guitar solo brings the mood way down using a lot of space, bluesy phrasing, and great dynamics. Notice how quiet the whole solo is played as well as its subtle working of many "Hendrixisms". It seems as if that Joe chose to end the album on this note. The fact that so much emotion can be put into phrases played so quietly certainly attests to the power of dynamics in music.



# SURFING WITH THE ALIEN

Music by Joe Satnari



Moderately fast Surf beat  $\text{♩} = 171$

**Intro** (Crowd noise & jet plane sample) **Gtr I**

**G5 Rhy. Fig. 1**

**G5** **End Rhy. Fig. 1**

**Gtr I Rhy. Fig. 2**



Musical notation system 1: Treble clef, key signature of one flat. The staff contains a melodic line with various accidentals and a bass line with fingerings (12, 10, 12, 10, 11, 11, 12, 10, 10, 10, 10, 10, 10, 12).

Musical notation system 2: Treble clef, key signature of one flat. The staff contains a melodic line with various accidentals and a bass line with fingerings (12, 10, 12, 10, 11, 11, 12, 10, 10, 10, 10, 10, 10, 12).

Musical notation system 3: Treble clef, key signature of one flat. The staff contains a melodic line with various accidentals and a bass line with fingerings (12, 10, 12, 10, 11, 11, 12, 10, 10, 10, 10, 10, 10, 12).

w Rhy. Fill 2 (at 7 bars on y)

Musical notation system 4: Treble clef, key signature of one flat. The staff contains a melodic line with various accidentals and a bass line with fingerings (12, 10, 12, 10, 11, 11, 12, 10, 10, 10, 10, 10, 10, 12).

Musical notation system 5: Treble clef, key signature of one flat. The staff contains a melodic line with various accidentals and a bass line with fingerings (12, 10, 12, 10, 11, 11, 12, 10, 10, 10, 10, 10, 10, 12).

Musical notation system 6: Treble clef, key signature of one flat. The staff contains a melodic line with various accidentals and a bass line with fingerings (12, 10, 12, 10, 11, 11, 12, 10, 10, 10, 10, 10, 10, 12).

Musical notation system 7: Treble clef, key signature of one flat. The staff contains a melodic line with various accidentals and a bass line with fingerings (12, 10, 12, 10, 11, 11, 12, 10, 10, 10, 10, 10, 10, 12).

Musical notation system 8: Treble clef, key signature of one flat. The staff contains a melodic line with various accidentals and a bass line with fingerings (12, 10, 12, 10, 11, 11, 12, 10, 10, 10, 10, 10, 10, 12).



II

CH I R I

C/D D A.H.

FS

A.H. (1/4)

CS (1/4)

grad bend 1/2

\*Depress bar before striking note.

A.H. pitches D Bb Bb







Handwritten musical score for guitar, featuring multiple systems of notation including standard musical notation, tablature, and chord diagrams.

**System 1:**

- Staff 1: Standard musical notation with treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. It includes various musical notations such as eighth notes, sixteenth notes, and rests.
- Staff 2: Tablature notation with numbers 0-7 on the strings. Chord diagrams are present above the staff, including B, C#5, and C#5.

**System 2:**

- Staff 1: Standard musical notation with treble clef, key signature of two sharps, and a 3/4 time signature. It includes various musical notations such as eighth notes, sixteenth notes, and rests.
- Staff 2: Tablature notation with numbers 0-7 on the strings. Chord diagrams are present above the staff, including B, C#5, and C#5.

**System 3:**

- Staff 1: Standard musical notation with treble clef, key signature of two sharps, and a 3/4 time signature. It includes various musical notations such as eighth notes, sixteenth notes, and rests.
- Staff 2: Tablature notation with numbers 0-7 on the strings. Chord diagrams are present above the staff, including B, C#5, and C#5.

**System 4:**

- Staff 1: Standard musical notation with treble clef, key signature of two sharps, and a 3/4 time signature. It includes various musical notations such as eighth notes, sixteenth notes, and rests.
- Staff 2: Tablature notation with numbers 0-7 on the strings. Chord diagrams are present above the staff, including B, C#5, and C#5.

**System 5:**

- Staff 1: Standard musical notation with treble clef, key signature of two sharps, and a 3/4 time signature. It includes various musical notations such as eighth notes, sixteenth notes, and rests.
- Staff 2: Tablature notation with numbers 0-7 on the strings. Chord diagrams are present above the staff, including B, C#5, and C#5.

**System 6:**

- Staff 1: Standard musical notation with treble clef, key signature of two sharps, and a 3/4 time signature. It includes various musical notations such as eighth notes, sixteenth notes, and rests.
- Staff 2: Tablature notation with numbers 0-7 on the strings. Chord diagrams are present above the staff, including B, C#5, and C#5.

**System 7:**

- Staff 1: Standard musical notation with treble clef, key signature of two sharps, and a 3/4 time signature. It includes various musical notations such as eighth notes, sixteenth notes, and rests.
- Staff 2: Tablature notation with numbers 0-7 on the strings. Chord diagrams are present above the staff, including B, C#5, and C#5.

**System 8:**

- Staff 1: Standard musical notation with treble clef, key signature of two sharps, and a 3/4 time signature. It includes various musical notations such as eighth notes, sixteenth notes, and rests.
- Staff 2: Tablature notation with numbers 0-7 on the strings. Chord diagrams are present above the staff, including B, C#5, and C#5.

**System 9:**

- Staff 1: Standard musical notation with treble clef, key signature of two sharps, and a 3/4 time signature. It includes various musical notations such as eighth notes, sixteenth notes, and rests.
- Staff 2: Tablature notation with numbers 0-7 on the strings. Chord diagrams are present above the staff, including B, C#5, and C#5.

**System 10:**

- Staff 1: Standard musical notation with treble clef, key signature of two sharps, and a 3/4 time signature. It includes various musical notations such as eighth notes, sixteenth notes, and rests.
- Staff 2: Tablature notation with numbers 0-7 on the strings. Chord diagrams are present above the staff, including B, C#5, and C#5.



The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into two systems. The first system begins with a treble clef and a key signature of one flat. It contains several measures of music, including a section marked 'from bar' and another marked 'A.H. (15ma)'. The second system continues the melody, featuring a section marked 'A.H. (15ma)' and a final section marked 'A.H. (15ma)'. The score includes various musical notations such as notes, rests, and dynamic markings.

Paul McCartney (Guitar II)

The Long and Winding Road

Key signature: G major (one sharp)

Time signature: 4/4

Measures: 1-12

Gtr 1

let ring

rising note.

w/Rhy Fig 2

NC.

C  
A H  
(1/2 2/2)

BASS

[illegible]



w/Rhy Fig 2 (1st 7 bars only)

w/Rhy Fill 1



Depress & vld ber  
simultaneously  
term bar

### Jet plane samples

w Rhy Fig. 2 (2 stones)

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The bottom staff is a bass clef, also with a key signature of one flat and a 2/4 time signature. It contains a bass line with many eighth and sixteenth notes, often beamed together. The music is written in a simple, folk-like style. The title "The Rose Tree" is written in a decorative, cursive font at the top right of the page.

[illegible][illegible]



[illegible]



Chord progression: A, C, C6, C5, C6 C5

Fingerings: TP, P, I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII

Fingerings: TP, P, I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII

Chord progression: A, C, C6, C5, Bb5, G5

Fingerings: TP, P, I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII

Fingerings: TP, P, I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII

Chord progression: A, C, C6, C5, Bb5, G5, C5, Bb5, G5

Fingerings: TP, P, I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII



[illegible][illegible][illegible]

NC C C6 C C6 C5 C6 C5 Bb5 A5 G5  
 Flute  
 P.M.  
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 10

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with a repeat sign at the end. The second system shows the same melody on a grand staff (treble and bass clefs), with a repeat sign at the end. The lyrics 'The Rose Tree' are written below the melody in the first system, and 'The Rose Tree' is written below the melody in the second system.

# ICE 9

Music by Joe Satriani



Moderate Rock  $\text{♩} = 112$  w/Fill 1 (2nd time only) Rhy. Fig. 1 (end Rhy. Fig. 1)

Intro Ctr 1

$E5$   $F\sharp$   $C\sharp5$   $E5$   $F\sharp$   $C\sharp5$   $E5$   $F\sharp$

$f$   $FM$   $PV$

2

w/ Rhy. Fig. 1 (2 times) Ctr. III  $C\sharp5$

$ff$

$f$

w/ Fill 1  $C\sharp5$   $E5$   $F\sharp$

w/ Fill 2 (4 times) & Rhy. Fig. 1  $C\sharp5$   $E5$   $F\sharp$   $C\sharp5$   $E5$   $F\sharp$

$f$

$ff$

$f$

$F\sharp$   $C\sharp5$

(clean tone w/chorus)

$f$

$F\sharp$   $C\sharp5$



w Rhy Fig 1 (1st 3 bars only)

w/Rhy Fig 1

Handwritten musical notation for the first system. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with notes and rests, and a bass line with notes and rests. Chords are indicated above the staff: C#5, A#11, and C#5. The text "scen-harm" is written below the staff. The bottom staff shows a bass line with notes and rests.

Handwritten musical notation for the second system. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with notes and rests, and a bass line with notes and rests. Chords are indicated above the staff: C#5, A#11, F#5, C#5, A5, and A5. The text "all notes vib." is written below the staff. The bottom staff shows a bass line with notes and rests.

Handwritten musical notation for the third system. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with notes and rests, and a bass line with notes and rests. The text "Rhy Fig 1" is written above the staff. The bottom staff shows a bass line with notes and rests.

Handwritten musical notation for the fourth system. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with notes and rests, and a bass line with notes and rests. Chords are indicated above the staff: C#5, A#11, F#5, C#5, A5, and A5. The text "end Rhy Fig 1" is written below the staff. The bottom staff shows a bass line with notes and rests.

Handwritten musical notation for the fifth system. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with notes and rests, and a bass line with notes and rests. The text "end Rhy Fig 2" is written above the staff. The bottom staff shows a bass line with notes and rests.

Handwritten musical notation for the sixth system, enclosed in a box. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with notes and rests, and a bass line with notes and rests. The text "Rhy Fig 1" is written above the staff. The bottom staff shows a bass line with notes and rests.

w Rhy Fig 1 (1st 2 bars only)  
 C6  
 w Rhy Fig 1  
 C6 Ab  
 Guitar solo 1  
 Rhy Fig 1  
 4fr 6fr  
 C6 Eb Eb5  
 D65 Eb5  
 4fr 6fr  
 C6 Ab  
 w Rhy Fig 1  
 4fr 6fr  
 C6 Ab  
 w Rhy Fig 1  
 4fr 6fr  
 C6 Ab



44E 86  
C5 15

D25 165

0 6 2 3 1 13 8 1 5 10 11 10 8

P P H H P P H H H H P P

w/Rhy Fig. 3 (1st bar only)

Full (1.5ma) Full

trem bar

pick sl

(Depress as far as possible)

pick sl

2

Rhy. Fig. 4

D B

P.M.

Gtr IV

w/Wah wah

trem bar h del bend

pick sl

\*Bend 1st & 2nd fin. catching P under it, E to beat common 1 whole

w/Rhy Fig. 4 (1st bar only)

pull bar up

Guitar solo II (Backwards gr.)

④  $2x$ 

E C#5

Rhy Feb 3

(end Rly Fig 5)

\* Rhy. Fig. 5 (3 times)

KHY  
C'F

E. C45

Fig. 5

Handwritten musical score for two parts: **Horn** and **Horn 2**. The **Horn** part is in 2/4 time and features a melody with a key signature of one sharp (F#). The **Horn 2** part is in 2/4 time and features a melody with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and bar lines.

11570

12th

F51

100

FC25

\* 215

—

L24

E3 F

1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 26

ES ES

A musical score for the song "The Rose Tree". It features a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of several measures, some containing eighth notes and others with rests. Below the staff are guitar chords indicated by numbers: 1, 2, 7, 14, 23, 4, 6, 21, 6, 4, 0, 6, 6. There are also vertical bar lines indicating measure boundaries.

w. Rhy. Feb 3

Full

• "Sl de pick down sig  
over bridge pickup.

▼ Depress bar while gradually sliding up (as release while sliding down) approximately maintaining solitary patch, press hard while sliding to make feel sound as loud as possible (Joe calls this the "load down the flint" sound).

w Rhy. fig. 2' A Riff A (both ill fide)

41

146

w Rhy. Fig. 2<sup>nd</sup> A Riff A (both all gate)  
 C.I. 185

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics 'The Rose Tree' are written below the first staff. The second system continues the melody and includes a guitar accompaniment part in a bass clef. The guitar part features a 2/2 time signature and a key signature of one sharp. The lyrics 'The Rose Tree' are repeated under the guitar part.

\*\*\* Bend both poles  
w/ 3rd finger

[illegible]





## CRUSHING DAY

**Music by Joe Satnam**

Modernity uptempo Rock ♪ = 16K

## Intro

Get it

Rhy. Fig. 1

C195M

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is written on a single staff, starting with a quarter rest followed by a quarter note G4, then a half note F4, and a quarter note E4. The second system continues the melody with a quarter note D4, a half note C4, and a quarter note B3. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' (forte) and 'p' (piano). The lyrics 'The Rose Tree' are written below the notes.

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a vocal line (C, D, E, F, G, A, B, C) and a piano accompaniment. The second system continues the vocal line (D, E, F, G, A, B, C, D) and the piano accompaniment. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The piano part features a simple melody with a bass line and a treble line. The vocal line is a single melody line. The score is divided into two systems by a double bar line. The first system is labeled 'C. D. E. F. G. A. B. C.' and the second system is labeled 'D. E. F. G. A. B. C. D.'. The piano part is labeled 'P. M.' and 'P. M.' in the first and second systems respectively. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The piano part features a simple melody with a bass line and a treble line. The vocal line is a single melody line. The score is divided into two systems by a double bar line. The first system is labeled 'C. D. E. F. G. A. B. C.' and the second system is labeled 'D. E. F. G. A. B. C. D.'. The piano part is labeled 'P. M.' and 'P. M.' in the first and second systems respectively.

\*May foot note only.

w Rhy. 1 sp. 2 (2 notes)

[illegible]

Handwritten musical score for the song "The Rose Tree". The score is written on a single system with a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, and the guitar accompaniment is written on a six-string guitar staff below it. The melody begins with a treble clef, a key signature of one flat, and a common time signature. The guitar accompaniment is written in a style that suggests a specific fingering or technique, with numbers 1 through 17 written below the strings. The score is divided into measures by vertical bar lines. The melody is written in a simple, folk-like style, and the guitar accompaniment is written in a style that suggests a specific fingering or technique, with numbers 1 through 17 written below the strings. The score is divided into measures by vertical bar lines.



Rly 3  $\text{Gm} \text{ } \text{E} \text{ } \text{Eb} \text{ } \text{F} \text{ } \text{F} \text{ } \text{G}$   
 12 3 PM PM PM PM PM PM PM PM  
 12 16 5 17 17 7 14 14 15 17 15

12 16 5 17 17 7 14 14 15 17 15

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Rit. A

Guitar

Multi-stringed Instrument

15 17 19

19 17 15

15 17 19

15 17 19



w Rhy. Fig. 3 (1st 3 bars only) & R ff B

③ 3fr

w Rhy Fig 1 1st "La solo"

(C5)

C

C(b5)

w Rhy Fill 1

Gtr I

Gtr II

Gtr I

Gtr II

F#D F#E F#F

Rhy Fill 1 AH

take

AH







D sus4 Dm7 Gm7 C sus4

Gm7 Dm7 Gm7 Dm7 Gm7

C sus4 Dm7 Dm7 Dm7 Dm7 Dm7

Dm7 Gm7 C sus4 Gm7 Dm7 Dm7

A Rhy. Gm7 G7sus4 Gm7 Dm7 D7sus4



④ notes      ⑤ 2fr Rhy. Fig. 7

Dm7 D Dm7 D Eb5 Eb5 Eb5 Eb5

w Rhy. Fig. 7 (1st 7 bars only)

1st 7 bars only

1st 7 bars only



w Rhy. Fig. 3 (1st 4 bars only)

[illegible][illegible]

The musical score consists of two systems. The first system includes a vocal part (Soprano) and a piano accompaniment. The second system continues the vocal part and piano accompaniment. The piano accompaniment features a prominent bass line with octaves.

The musical score is written for guitar and full orchestra. The guitar part is in the treble clef with a key signature of one sharp (F#). The full orchestra part is in the bass clef. The guitar part features a melodic line with various ornaments and a final chord of F# major. The full orchestra part consists of a single line of music with a final chord of F# major.

The guitar part is labeled "Gtr V" and "Gtr IV Full 1/2". The full orchestra part is labeled "Full 1/2". The guitar part is written for a single player, while the full orchestra part is written for a full orchestra.

The score is divided into two systems. The first system contains the guitar and full orchestra parts. The second system contains the guitar and full orchestra parts. The guitar part is written for a single player, while the full orchestra part is written for a full orchestra.



ALWAYS WITH ME, ALWAYS WITH YOU

Music by Joe Satran

Bmadd9 E F#sus4 F# B5  
 20111 13-1 1334 1313 14-2

Moderate ♩ = 148  
 Intro (Synth perc.) 4  
 Rhy Fig 1 Badd4  
 Gtr. I  
 Ema7/6 F#sus4 Play 4 times  
 P.M. (throughout Rhy Fig 1)  
 = Thumb (notes in parenthesis, played very lightly)  
 F#sus4/G# Ema7/6 F#sus4 F# (end Rhy Fig 1)  
 w/ Rhy Fig 1 Badd4 Gtr. II  
 Distorted tone & echo device  
 Ema7/6 F#sus4 Badd4  
 Ema7/6 F#sus4/G# Ema7/6 F#

w Rhy. Fig. 1  
Badd4

Emaj7/6

F#sus4

Badd4

Emaj7

F#sus4

Badd4

Emaj7

F#sus4

F#sus4/G#

Emaj7

F#sus4

F#

\*Gtr III-Bn add9  
Rhy. Fig. 2A

F#maj7

F#sus4

\*\*Fade harm. in and  
out w/volume control

Gtr 1 - Rhy. Fig. 2

(end Rhy. Fig. 2)

\*Gtr. III tuned to "Nashville tuning;" ⑥ - ③ strgs. are tuned one octave higher than normal

w Rhy. Fig. 2 & 2A (both 2 times)

Bmadd9

\*Two guitars. Updetuned part is played on "Nashville" tuned electric; fingerings shown here are for guitars in standard tuning. See Riff A for fingerings and positions used in "Nashville" tuning.

Riff A Gtr III ("Nashville" tuned)



Musical notation for guitar, featuring a treble clef, key signature of one sharp (F#), and a 12/8 time signature. The notation includes a main melody line with various ornaments and a guitar-specific line with fret numbers and techniques like "Bac 13" and "Bac 14". The page is divided into measures by bar lines, with some measures containing multiple beamed notes. The notation is dense and includes many accidentals and ornaments.

[illegible]

B(1,419)

F 47

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The second system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The score is in common time (C) and consists of 16 measures.

H<sub>2</sub> and H<sub>2</sub>O
$$1 - \gamma_1 \leq \gamma_2 \leq \gamma_3$$
[illegible]

1964. 21

$$\{y_{i,j} \mid i = 1, \dots, n, j = 1, \dots, m\}$$
[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a vocal line in G major (one sharp) and 2/4 time, and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the right hand, starting with a treble clef and a key signature of one sharp. The second system continues the vocal line and piano accompaniment. The vocal line ends with a double bar line. The piano accompaniment continues with a double bar line. The score is written in a clear, legible font.

$$v_{\alpha} = v_{\alpha}(\lambda, \mu) = \left\lfloor \frac{\lambda + \mu}{2} \right\rfloor$$

45

է քա ճ

1. 4. 1.

H.4.14

Hand 4

Hand 4 musical notation: Treble clef, key signature of two sharps (F# and C#), 4/4 time. The melody consists of eighth and quarter notes. The guitar fretboard diagram below shows the fretting for the first four measures. Measure 1: F#4 (index), A4 (middle), C#5 (ring). Measure 2: F#4 (index), A4 (middle), C#5 (ring). Measure 3: F#4 (index), A4 (middle), C#5 (ring). Measure 4: F#4 (index), A4 (middle), C#5 (ring).

Rly Fall 1

clean tone w chor us)  
let ring

[illegible]



Emaj7 6      F#m      Badd4      F#m

F#madd4      F#madd4      F#madd4      F#madd4      F#madd4

w Rity Full 2  
Badd4

dim (Bass & perc) Fade out

Rw 1 2

## HILL OF THE SKULL

Music by Joe Satriani

[illegible]





# SATCH BOOGIE

Music by Joe Satriani

Uptempo shuffle  $\frac{1}{2} = 224$

Triplet feel (Drums)  $\frac{1}{3}$



Let me

1

2

3

4

5

6

7

8

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11

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1000



First system of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with various notes and rests, including a section marked "P" (Piano) and a section marked "F" (Forte). The bottom staff is a bass clef with a key signature of one flat, containing a bass line with notes and rests. The system concludes with a measure marked "F15" and a "stand" instruction.

Second system of musical notation. The top staff is a treble clef with a key signature of one flat, continuing the melodic line. The bottom staff is a bass clef with a key signature of one flat, continuing the bass line. The system concludes with a measure marked "F15" and a "stand" instruction.

Third system of musical notation. The top staff is a treble clef with a key signature of one flat, continuing the melodic line. The bottom staff is a bass clef with a key signature of one flat, continuing the bass line. The system concludes with a measure marked "F15" and a "stand" instruction.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one flat, continuing the melodic line. The bottom staff is a bass clef with a key signature of one flat, continuing the bass line. The system concludes with a measure marked "F15" and a "stand" instruction.

Fifth system of musical notation. The top staff is a treble clef with a key signature of one flat, continuing the melodic line. The bottom staff is a bass clef with a key signature of one flat, continuing the bass line. The system concludes with a measure marked "F15" and a "stand" instruction.

Sixth system of musical notation. The top staff is a treble clef with a key signature of one flat, continuing the melodic line. The bottom staff is a bass clef with a key signature of one flat, continuing the bass line. The system concludes with a measure marked "F15" and a "stand" instruction.



W. Rny Fig. 1

(A5)







T P R R N N T P R R N N T P R R N    T P R R N N T P R R N N T P R N    T P R R N N T P R R N N T P R R N    T P R R N N T P R R N N T P R N

ТРРН И ТРРН И ТРРН ТРРН И ТРРН ТРРН ТРРН ТРРН ТРРН ТРРН ТРРН ТРРН ТРРН ТРРН ТРРН ТРРН ТРРН

TR P R H H TR P R H H T P P P H TR P R H H TR P R H H TR P R H H TR P R H H

ТР Р Р И И ТР Р Р И И ТР Р Р И ТР Р Р И И ТР Р Р И И ТР Р Р И И ТР Р Р И И

TP P P H H TP P H H TP P H TP P P H H TP P P H TP P R H H TP P H H TP P P H H

TPP P H H TPP H H TPP H TPP P H H TPP H H TPP P H H TPP P H H TPP P H H TPP P H H

IP P P H H T P P H H T P P P

[illegible]

A7/13 w/1 d. 2 Norm 0/4 0/1

# CIRCLES

Music by Joe Satriani



Moderately slow  $\text{♩} = 84$

**Intro** (Synth pen.) (Drums) 2

(approx. 2 sec.)

\*w/echo (clean tone)

PM PM PM PM PM PM

\*Delay repeats  $\text{♩} = \text{♩} \text{♩} \text{♩} \text{♩}$

PM PM PM PM PM PM PM PM

let ring

PM PM PM PM PM PM PM PM

PM PM PM PM PM PM PM PM

PM PM PM PM PM PM PM PM

let ring

PM PM PM PM PM PM PM PM

P.M. sl. sl. sl. let sl. g P.M. - 1 P.M. - 2 P.M. v

7 0 7 6 5 4 3 2 1 0 7 0 7 6 5 4 3 2 1 0 7 0 7 6 5 4 3 2 1 0

sl. sl. sl.

Double time (♩ = 168)

Ctr. II- Rhy. Fig. 1 E5 E G5 A5 E Full P.M. w/Wah wah (distorted tone echo off) Full

7 0 7 6 5 4 3 2 1 0 7 0 7 6 5 4 3 2 1 0 7 0 7 6 5 4 3 2 1 0

(end Rhy. Fig. 1) w. Rhy. Fig. 1 (7 times)

E5 E G5 A5 E Full P Full I I I P F trem. bar (slow vib) (fast vib) 12 10 8 7 6 5 4 3 2 1 0

12 10 8 7 6 5 4 3 2 1 0 12 10 8 7 6 5 4 3 2 1 0 12 10 8 7 6 5 4 3 2 1 0

E5 E G5 A5 E Full P Full I I I P F 12 10 8 7 6 5 4 3 2 1 0

12 10 8 7 6 5 4 3 2 1 0 12 10 8 7 6 5 4 3 2 1 0 12 10 8 7 6 5 4 3 2 1 0

E5 E G5 A5 E Full P Full I I I P F pick sl 12 10 8 7 6 5 4 3 2 1 0

12 10 8 7 6 5 4 3 2 1 0 12 10 8 7 6 5 4 3 2 1 0 12 10 8 7 6 5 4 3 2 1 0





WR by Fr 1 (3 times,

w. Rht. Fig 3  
 B7sus4 B7

AH (15ma)

sl. locat Harm (15ma)

(Synth) (w Ad lib synth perc. effects)

(Cont. congas)

(Cont. congas, woodblocks & tambourine for 5 bars)

Synth

Tambourine

Wind & Windchimes

\*\*Cont. wind & wind chimes for approx. 10 sec



# LORDS OF KARMA

Music by Joe Satriani



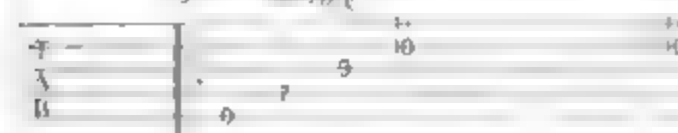
Moderately uptempo ♩ = 160

Intro A5(♯11)

\*Gtr. I-Rhy. Fig. 1



*mf*



\*Flec. saturate for gt.

w Rhy. Fig. 1 (2 times)

A5(♯11)

Gtr. II Rhy. Fig. 2



A13sus4



(end Rhy. Fig. 1)



w/Rhy. Fig. 1 (2 times)

A13sus4

(end Rhy. Fig. 1)

A5(♯11)

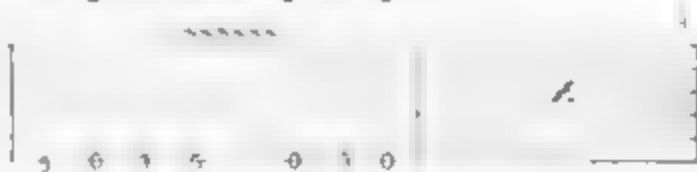
Rhy. Fig. 3



A13sus4



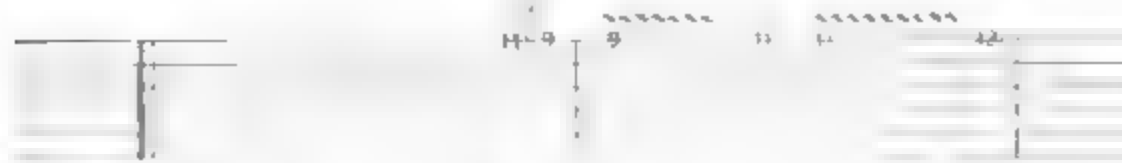
(end Rhy. Fig. 3)



w Rhy. Figs. 1 & 3 (both 4 times)

A5(♯11)

Gtr. III




Handwritten musical score for 'The Rose Tree'. The title is written at the top. The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes. Below the staff, there are two lines of lyrics: 'The Rose Tree' and 'The Rose Tree'. The lyrics are written in a cursive script.

The image shows a musical score for the song "The Rose Tree". It is written for a single voice and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the first line of the melody and the corresponding piano accompaniment. The second system contains the second line of the melody and the corresponding piano accompaniment. The melody is written in a treble clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics "The Rose Tree" are written below the melody. The score is marked with "A 1" at the beginning of the first system and "P" at the end of the second system. The piano accompaniment features a simple harmonic progression, with the left hand playing a steady bass line and the right hand playing chords and single notes.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody begins with a whole rest, followed by a series of eighth and sixteenth notes. The lyrics "The Rose Tree" are written below the staff, with the word "The" aligned under the first note of the melody. The score ends with a double bar line.

w Rhy. Fig. 1 (2 times) & Rhy. Fig. 2  
A5(411)

Gr II.



0

[illegible][illegible]



N.C.(A)

[illegible]

System 1: Treble and bass staves. Treble staff has notes with fingerings (1, 2, 3, 4, 5). Bass staff has fret numbers: 9, 4, 0, 4, 2, 0, 4, 4, 4, 0, 4, 5, 4, 0, 4, 7, 0.

System 2: Treble and bass staves. Treble staff has notes with fingerings. Bass staff has fret numbers: 12, 14, 0, 14, 15, 0, 15, 17, 14, 14, 0, 15, 17, 15, 0, 14, 15, 14, 0, 12, 14, 12, 0, 10, 12, 10, 0, 9, 10, 9, 0, 7, 9, 7, 0.

System 3: Treble and bass staves. Treble staff has notes with fingerings. Bass staff has fret numbers: 12, 14, 0, 14, 15, 0, 15, 17, 14, 14, 0, 15, 17, 15, 0, 14, 15, 14, 0, 12, 14, 12, 0, 10, 12, 10, 0, 9, 10, 9, 0, 7, 9, 7, 0.

System 4: Treble and bass staves. Treble staff has notes with fingerings. Bass staff has fret numbers: 12, 14, 0, 14, 15, 0, 15, 17, 14, 14, 0, 15, 17, 15, 0, 14, 15, 14, 0, 12, 14, 12, 0, 10, 12, 10, 0, 9, 10, 9, 0, 7, 9, 7, 0.

\*\*"Lizard down the throat" effect: slide up string while depressing from bar, attempting to keep the same pitch.

System 5: Treble and bass staves. Treble staff has notes with fingerings. Bass staff has fret numbers: 12, 14, 0, 14, 15, 0, 15, 17, 14, 14, 0, 15, 17, 15, 0, 14, 15, 14, 0, 12, 14, 12, 0, 10, 12, 10, 0, 9, 10, 9, 0, 7, 9, 7, 0.

System 6: Treble and bass staves. Treble staff has notes with fingerings. Bass staff has fret numbers: 12, 14, 0, 14, 15, 0, 15, 17, 14, 14, 0, 15, 17, 15, 0, 14, 15, 14, 0, 12, 14, 12, 0, 10, 12, 10, 0, 9, 10, 9, 0, 7, 9, 7, 0.

w/Rhy. Fig 3      A.H. (Ryu) Gtr I G7add4(13)      A5(11)

3 5 3 3 4 1 3+ 4 6 (4)

A 1 p 13 3

Amt(5 3)      Fmaj 3      Fmaj 4

7 6 6 6 2 3 0 3 3

3

B7 13 5      A7      G13add

13 6 5 5 7 7 0 7 6 5 3

Fmaj7(13)      E7      w. Rhy. Fig. 1 A5(11)

3 3 0 0 0 0 0 0 0 0 0 0

A13add      A5(11)      A 3 add      D S at Coda

13 13 0 0 0 0 0 0 0 0 0 0

13 13 0 0 0 0 0 0 0 0 0 0

13 13 0 0 0 0 0 0 0 0 0 0

Rhy Fig 3

5 0 3 0 5 6 7 0

[illegible]

•  $K(\mathbb{R}) = \mathbb{R}$  if  $\mathbb{R}$  is a field with  $\text{char}(\mathbb{R}) \neq 2$  and  $\mathbb{R}$  is not a perfect field.

Handwritten musical score for "The Rose Tree". The score is written on a four-staff system. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics "The Rose Tree" are written below the melody. The score is written in ink on aged paper.

24 22 21 23 17 17 2 17 17 17 17 16 17 17 19 19 17 12 15  
10 10 10 8 14 4 4 14 4 4 14 13 4 14 16 5 14 14 12

6. Gtr II plays Rhy. Full 4

[illegible]

Rev. F. A. Davis

Viol. I

Viol. II

Viol. III

Viol. IV

Viol. V

Viol. VI

Viol. VII

Viol. VIII

Viol. IX

Viol. X

Viol. XI

Viol. XII

Viol. XIII

Viol. XIV

Viol. XV

Viol. XVI

Viol. XVII

Viol. XVIII

Viol. XIX

Viol. XX

Viol. XXI

Viol. XXII

Viol. XXIII

Viol. XXIV

Viol. XXV

Viol. XXVI

Viol. XXVII

Viol. XXVIII

Viol. XXIX

Viol. XXX

Viol. XXXI

Viol. XXXII

Viol. XXXIII

Viol. XXXIV

Viol. XXXV

Viol. XXXVI

Viol. XXXVII

Viol. XXXVIII

Viol. XXXIX

Viol. XL

Viol. XLI

Viol. XLII

Viol. XLIII

Viol. XLIV

Viol. XLV

Viol. XLVI

Viol. XLVII

Viol. XLVIII

Viol. XLIX

Viol. L

Viol. LI

Viol. LII

Viol. LIII

Viol. LIV

Viol. LV

Viol. LVI

Viol. LVII

Viol. LVIII

Viol. LIX

Viol. LX

Viol. LXI

Viol. LXII

Viol. LXIII

Viol. LXIV

Viol. LXV

Viol. LXVI

Viol. LXVII

Viol. LXVIII

Viol. LXIX

Viol. LXX

Viol. LXXI

Viol. LXXII

Viol. LXXIII

Viol. LXXIV

Viol. LXXV

Viol. LXXVI

Viol. LXXVII

Viol. LXXVIII

Viol. LXXIX

Viol. LXXX

Viol. LXXXI

Viol. LXXXII

Viol. LXXXIII

Viol. LXXXIV

Viol. LXXXV

Viol. LXXXVI

Viol. LXXXVII

Viol. LXXXVIII

Viol. LXXXIX

Viol. XL

Rev. F#4

2 2 2 0 3 3 4 0

Rocky Road

Key: F#m

5

2 2 2 2 3 3 4 5



# MIDNIGHT

Music by Joe Satriani

Moderately uptempo ♩ = 176

Freely

Bm

G07

Bm

The first system of guitar notation for 'Midnight' consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a rhythmic, tapping style. Above the staff, there are various fretting and tapping instructions, including 'Fret hand tap' (indicated by a circle with a dot) and 'Pick hand tap' (indicated by a circle with a vertical line). The first measure is marked 'mp' (mezzo-piano). Below the staff, there are fret numbers (1-12) and a series of numbers (12, 12, 2, 12) indicating fingerings or fret positions.

⊙ = Fret hand tap.

⊕ = Pick hand tap.

The second system of guitar notation continues the piece. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a rhythmic, tapping style. Above the staff, there are various fretting and tapping instructions, including 'Fret hand tap' (indicated by a circle with a dot) and 'Pick hand tap' (indicated by a circle with a vertical line). The first measure is marked 'mp' (mezzo-piano). Below the staff, there are fret numbers (1-12) and a series of numbers (12, 12, 2, 12) indicating fingerings or fret positions.

The third system of guitar notation continues the piece. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a rhythmic, tapping style. Above the staff, there are various fretting and tapping instructions, including 'Fret hand tap' (indicated by a circle with a dot) and 'Pick hand tap' (indicated by a circle with a vertical line). The first measure is marked 'mp' (mezzo-piano). Below the staff, there are fret numbers (1-12) and a series of numbers (12, 12, 2, 12) indicating fingerings or fret positions.

The fourth system of guitar notation continues the piece. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a rhythmic, tapping style. Above the staff, there are various fretting and tapping instructions, including 'Fret hand tap' (indicated by a circle with a dot) and 'Pick hand tap' (indicated by a circle with a vertical line). The first measure is marked 'mp' (mezzo-piano). Below the staff, there are fret numbers (1-12) and a series of numbers (12, 12, 2, 12) indicating fingerings or fret positions.

The fifth system of guitar notation continues the piece. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a rhythmic, tapping style. Above the staff, there are various fretting and tapping instructions, including 'Fret hand tap' (indicated by a circle with a dot) and 'Pick hand tap' (indicated by a circle with a vertical line). The first measure is marked 'mp' (mezzo-piano). Below the staff, there are fret numbers (1-12) and a series of numbers (12, 12, 2, 12) indicating fingerings or fret positions.

\*Tap each pair with two fingers from fret (⊙) or pick (⊕) hand

**b** **En 1** **En 1** **En 1** **En 1**

\*\*\* (continue new tapping pattern for 14 bars (including this bar).)

**a** **Gm D** **Gm D** **Gm D** **Gm D**

**b** **B 1 2** **B 1 2** **B 1 2** **B 1 2**

**a** **Gm 7** **Gm 7** **Gm 7** **Gm 7**

(w Synth flutes)

**b** **B 1 2** **B 1 2** **B 1 2** **B 1 2**

\*\*\* (continue previous tapping pattern for 14 bars (including this bar).)

**a** **Gm 7** **Gm 7** **Gm 7** **Gm 7**

Emaj7 F#7sus4(B5) F#7

12 12 12 12 12 12 | 12 12 12 12 12 12 | 12 12 12 12 12 12 | 12 12 12 12 12 12

10 10 10 10 10 10 | 9 9 9 9 9 9 | 9 9 9 9 9 9 | 9 9 9 9 9 9

Freely

9 11 9 11 9 11 | 12 14 12 14 12 14 | 12 14 12 14 12 14 | 12 14 12 14 12 14

9 11 9 11 9 11 | 12 14 12 14 12 14 | 12 14 12 14 12 14 | 12 14 12 14 12 14

G#7 Em7sus4(B5) Bm7

12 14 12 14 12 14 | 12 14 12 14 12 14 | 12 14 12 14 12 14 | 12 14 12 14 12 14

12 14 12 14 12 14 | 12 14 12 14 12 14 | 12 14 12 14 12 14 | 12 14 12 14 12 14

Em7sus4(B5) Em7sus4(B5) G#7

9 11 9 11 9 11 | 12 14 12 14 12 14 | 12 14 12 14 12 14 | 12 14 12 14 12 14

9 11 9 11 9 11 | 12 14 12 14 12 14 | 12 14 12 14 12 14 | 12 14 12 14 12 14

B

12 14 12 14 12 14 | 12 14 12 14 12 14 | 12 14 12 14 12 14 | 12 14 12 14 12 14

12 14 12 14 12 14 | 12 14 12 14 12 14 | 12 14 12 14 12 14 | 12 14 12 14 12 14

B

12 14 12 14 12 14 | 12 14 12 14 12 14 | 12 14 12 14 12 14 | 12 14 12 14 12 14

12 14 12 14 12 14 | 12 14 12 14 12 14 | 12 14 12 14 12 14 | 12 14 12 14 12 14

# ECHO

Music by Joe Satnani

Moderate Rock  $\text{♩} = 140$

Intro

Rhy Fig. 1

\*Gtr I  
N.C.



Handwritten musical score for guitar, featuring multiple systems of musical notation and guitar-specific symbols like "PM" (palm mute) and "tr" (trill).

[illegible]

**C#madd9**

trem. bar

3 5 7 9 11 12

**Bass A**

7 9 11 12

Grand 2 811

1st time

2nd time

2nd time

1st time

2nd time

1st time

PM let ring

PM let ring

• Overdubbed backwards gr

Guitar solo

w Rhy Fig. 1 4 times

N.C.(Em)

w Fill 1



w/Full 3

(Cmaj7#11)

w/Full 5

Full 5

Gtr IV Harm.

let ring

Harm.

Standard tuning

Waltz  
Op. 64, No. 3

1. *Andante*  
2. *Allegretto*  
3. *Andante*  
4. *Allegretto*  
5. *Andante*  
6. *Allegretto*  
7. *Andante*  
8. *Allegretto*  
9. *Andante*  
10. *Allegretto*  
11. *Andante*  
12. *Allegretto*  
13. *Andante*  
14. *Allegretto*  
15. *Andante*  
16. *Allegretto*  
17. *Andante*  
18. *Allegretto*  
19. *Andante*  
20. *Allegretto*  
21. *Andante*  
22. *Allegretto*  
23. *Andante*  
24. *Allegretto*  
25. *Andante*  
26. *Allegretto*  
27. *Andante*  
28. *Allegretto*  
29. *Andante*  
30. *Allegretto*  
31. *Andante*  
32. *Allegretto*  
33. *Andante*  
34. *Allegretto*  
35. *Andante*  
36. *Allegretto*  
37. *Andante*  
38. *Allegretto*  
39. *Andante*  
40. *Allegretto*  
41. *Andante*  
42. *Allegretto*  
43. *Andante*  
44. *Allegretto*  
45. *Andante*  
46. *Allegretto*  
47. *Andante*  
48. *Allegretto*  
49. *Andante*  
50. *Allegretto*  
51. *Andante*  
52. *Allegretto*  
53. *Andante*  
54. *Allegretto*  
55. *Andante*  
56. *Allegretto*  
57. *Andante*  
58. *Allegretto*  
59. *Andante*  
60. *Allegretto*  
61. *Andante*  
62. *Allegretto*  
63. *Andante*  
64. *Allegretto*  
65. *Andante*  
66. *Allegretto*  
67. *Andante*  
68. *Allegretto*  
69. *Andante*  
70. *Allegretto*  
71. *Andante*  
72. *Allegretto*  
73. *Andante*  
74. *Allegretto*  
75. *Andante*  
76. *Allegretto*  
77. *Andante*  
78. *Allegretto*  
79. *Andante*  
80. *Allegretto*  
81. *Andante*  
82. *Allegretto*  
83. *Andante*  
84. *Allegretto*  
85. *Andante*  
86. *Allegretto*  
87. *Andante*  
88. *Allegretto*  
89. *Andante*  
90. *Allegretto*  
91. *Andante*  
92. *Allegretto*  
93. *Andante*  
94. *Allegretto*  
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279. *Andante*  
280. *Allegretto*  
281. *Andante*  
282. *Allegretto*  
283. *Andante*

A musical score for the song "The Rose Tree". It features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on a single staff. Below the staff, there are four empty staves for accompaniment or other parts. The lyrics "The Rose Tree" are written below the first staff. The music consists of several measures, some containing notes and others being rests. There are also some markings like "r r r," under the first few notes.

[illegible]

w Rhy. Fig. 1

Cxla NC (Em)

\*Standard tuned str with distorted tone

(D6) w/Fill 10 (Cmaj7#11)

8/16 1/2 1/4 Full

Loco Full Full

1/2 p 1/4 pp 1/4 mf Full

15 17 15 12 15 12 (14) 14 14 16 15 17 17 16 16

w/Fill 11 (D6) (Em) w/Fill 12 (2 times)

1/2 p 1/4 sl

15 17 14 (14) 12 14 14 12 14 14 12 2 14

12 15 12 10 12 9 9

(D6) (Cmaj7#11) w/Fill 2

1/2 1/4 1/4 1/4 Full

P.M. 1/2 1/4 1/4 1/4

7 4 5 7 5 4 7 8 10 8 8 6 10 8 9 8 10 15 12 15 14 14

(D6) (Em) w/Fill 13

1/2 1/2 1/4

15 12 15 12 14 10 8 9 (9) 7 5 7 5 20 17

Fill 10 Gtr. II

let ring

5 (5) 4 0

Fill 11 Gtr. II

Harm. (8va) loco

let ring

Bass 7 12 7 12 7

Fill 12 Gtr. II

Harm. (8va)

Harm. 2 2 2 2 2 2 2 2

Fill 13 Gtr. II

5 3 0 0 2



(Cmaj7#11) (D6)

N.C. (Em) Gtr. III loco *Begin fade* (D6)

Gtr. I loco *mp* P.M. *dim.*

\*Gtr. II *let ring throughout*

\*"Nashville" tuned.

(Cmaj7#11) *Fade out* (D6)



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*HILL OF THE SKULL*

*CIRCLES*

*LORDS OF KARMA*

*MIDNIGHT*

*ECHO*



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